

STEREOLAB



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Monteverdi MADRIGALI AMOROSI

(from the 8th Book of Madrigals)

THE DELLER CONSORT

Alfred Deller, director, with Baroque String Ensemble

VANGUARD
Stereolab



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CONNOISSEUR

Masterpieces of the
ITALIAN
BAROQUE



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MONTEVERDI
MADRIGALI
AMOROSI

From the 8th Book of Madrigals, 1638

THE DELLER CONSORT

Alfred Deller, director

April Cantelo and Eileen McLoughlin, sopranos — Alfred Deller, countertenor — Wilfred Brown and Gerald English, tenors — Maurice Bevan, baritone — John Frost, bass.

Baroque String Ensemble

Neville Marriner and Peter Gibbs, violins — Desmond Dupre, gamba — Francis Baines, violone — Denis Vaughan, harpsichord.

LEAVING aside the posthumously published Ninth Book of Madrigals, assembled by a printer who had long admired Monteverdi's work and wished to salvage what remained in manuscript, the Eighth is really the last and greatest of a splendid series. Besides containing works written in the intervening years between it and its predecessor (1619-1638) it also includes works that date back to the beginning of the century. Two of these early madrigals, *Dolcissimo uscignolo* and *Chi vol haver felice* are in the French style, alternating solo and group, and they may well have been the result of the composer's journey across northern Europe in 1599. Another, in theatrical style, is the well-known *Ballo delle Ingrate* (recorded on BG 567) written for the wedding festivities at Mantua in 1608. Thus the Eighth Book is in a sense a summing-up of Monteverdi's career as a composer of secular vocal music.

He called the book *Madrigali guerrieri et Amorosi*, linking love and war after the manner of the most modern psychologists, and seizing the chance to justify his imitation of nature and of human emotions by writing a preface that states his artistic creed succinctly and powerfully. The Eighth Book was never reprinted, consequently

it has become exceedingly rare, and modern bibliographers cite only two complete copies, one in Bologna, Italy, the other in York, England. It was issued in part-books, but one item (*Lamento della Ninfa*) appeared in score so that the rubato effect desired by Monteverdi might more easily be obtained. The present disc contains all of the *madrigali amorosi* except the *Ballo delle Ingrate*, which is separately available in the same series.

In *Altri canti di Marte*, with second part *Due belli occhi*, six voices are joined by two violins and continuo, and the highly descriptive text (by Giambattista Marino) gives Monteverdi frequent opportunities for sonorous effects when singing of war and its victories and defeats, and delicate effects when the theme is love. A fine bass solo in the second part calls upon Love to give life to his song, and the group take up these words with a rich profusion of baroque ornament.

Vago augelletto is based on a text by Petrarch, about a lover who compares his miserable state with that of a bird bewailing its past life and the springs of yesteryear. There are some characteristically vivid touches at the word 'piangendo', but the opening ritornello keeps returning to banish sad thoughts and re-establish the confident major mode. The exceptional seventh voice (a baritone) does not join in until the second stanza, which it announces.

Mentre vaga angioletta is a virtuoso piece for two tenors and continuo, on a poem by Guarini. It is about music, and all the wonderful devices that can be used to heighten emotion and expression. Monteverdi needs no spurring on: he takes the poetic phrases each by turn and at their face value, producing a thrilling counterpart in sound to Guarini's imaginative text. *Ninfa che scalza il piede*, and its two other parts, form a rustic trilogy. The poet is unknown. Each successive movement brings in yet one more voice: first there is a solo, then a duet, and finally a trio.

Dolcissimo uscignolo is the first of two madrigals in the French style, which certainly presented no difficulties as far as Monteverdi was concerned. This compound of monody and madrigal in alternation is fascinating from the point of view of texture, yet artistically satisfying and unified. *Chi vol haver felice*, like the previous item, is based on a poem by Guarini, and gives a further taste of Monteverdi's mastery of the French vein. The many delightful light touches in the music derive from the sentiment of the text, which advises people in search of happiness to avoid the snares of love.

Non havea Febo ancora, like No. 4, is a trilogy. But this time the design is different: a trio of male voices introduces and rounds off the tale of a jilted nymph, who sings a moving lament over an ostinato bass. The trio even joins in the lament, throwing in sympathetic and heartfelt comments, while the nymph cleverly avoids the harmonic implications of the constantly recurring perfect cadence. The text is Rinuccini's.



Perchè t'en fuggi, O Fillide is a trio for male voices, on an ascribed lyric about Aminta's pursuit of Phyllis. As usual Monteverdi handles the lover's complaint with touching skill, and paints the picture of Phyllis in full flight with admirable clarity and verve. *Non partir ritrossetta* is also for trio, and echoes the sentiments of the previous piece: the girl runs away, the lover stays put; she laughs, he weeps. Even in so slight a work as this, Monteverdi's miraculously light touch is ever-present. *Su su pastorelli vezzosi*, again for trio, is in a lilting dance-rhythm, and evokes a sylvan scene complete with pretty shepherdesses and all the delights of springtime.

Notes by DENIS STEVENS

In addition to the beauty of Alfred Deller's counter-tenor voice, a voice of which he is the world's foremost exponent, he is, in the words of *Musical America*, "A great musician and a distinguished musical scholar." The Deller Consort, formed in 1948 of solo singers distinguished in English musical life, yet self-effacing in their dedication to the forgotten treasures of past vocal music, has won such reviews as the following, from *The Musical Quarterly*. "The singing is always moving and at times becomes unbearably beautiful . . . Artistic creation of the highest order." Alfred Deller and the Deller Consort record exclusively for Vanguard-Bach Guild, and have provided an unequalled library on discs of English music from the Elizabethan age and folk song to Purcell, and of Italian Renaissance and Baroque vocal art.

Also on Bach Guild Italian Baroque Masterpieces

MONTEVERDI: IL BALLO DELLE INGRATE. Alfred Deller and Members of the Deller Consort, London Chamber Players....BG-567
ITALIAN SOLO SONGS (Caccini to Scarlatti). Alfred Deller, with lute, gamba, harpsichord.....BG-565

This is a Vanguard STEREO LAB stereophonic disc. The multi-channel Vanguard stereophonic recording makes it possible to hear from a record for the first time all the subtle and varied color of a musical score with complete realistic presence and each voice and instrument reaching the ear from its proper place in the ensemble. This disc is playable with any stereophonic cartridge.

Engineer: Marc Aubort

VANGUARD RECORDING SOCIETY, INC., NEW YORK PRINTED IN U.S.A.

Side One

1. ALTRI CANTI DI MARTE
(Madrigal in Two Parts, 6 voices)

a. Altri canti di Marte e di sua schiera
Gli arditi assalti e l'onorato imprese,
Le sanguigne vittorie e le contese,
I trionfi di morte horrida e fera.
Io canto amor di questa tua guerriera,
Quant'hebbe a sostener mortali offese,
Com'un guardo mi vinse, un crin mi prese,
Historia miserabile ma vera.

a. Let others sing of Mars and his followers,
of their ardent assaults, their impressive
campaigns, their bloody battles
and victories — and of the triumph
of violent and horrible death, —
I sing, Love, of this spirit within me that
fought against you; of the fatal
wounds that it received; I sing of the
glance that conquered me, of the
lock of hair that ensnared me, — a
most miserable but true history.

b. Due belli occhi fur l'armi onde trafratta
Giacque e di sangue invece amaro pianto
Sparsa lunga stagion l'anima afflitta.
Tu per lo cui valor la palma e'l vanto
Hebbe di me la mia nemica in vita
Se desti morte al cor dà vita al canto.

b. Two beautiful eyes were the weapons
that pierced this afflicted spirit and
laid it low, where for a long time
now, as a shedding of blood, it has
been giving forth with bitter complaints.
You, O Love, by whose valor my enemy
in life was given the laurels and
advantage of victory, if you have now
given death to my heart, give life to
my song.

2. VAGO AUGELLETO
(7 voices)

Vago augelletto che cantando vai
Ovver piangendo il tuo tempo passato
Vedendoti la notte e'l verno a lato
E'l di dopo le spalle e i mesi gai,
Si come i tuoi gravosi affanni sai
Così sapessi il mio simile stato
Verresti in grembo a questo consolato
A partir seco i dolorosi guai.

Little wandering bird, either singing as you
go, or weeping for the past, seeing that
the night and winter are upon you and
the daytime and the pleasant months
behind you,
as you know how to bear your own heavy
misfortunes, so might you see how I,
too, am so disconsolate that you would
be moved to take from my breast
these painful sorrows.

3. MENTRE VAGA ANGIOLETTA
(12 voices)

Mentre vaga Angioletta
Ogn'anima gentil cantando alletta
Corre il mio core e pende tutto
Dal suon del suo soave canto
E non so come intanto.
Musico spirito prende
Fauci canori
E seco forma e finge
Per non usata
Vita garrula

E maestrevol armonia
Tempra d'arguto suon
Pieghevol voce.
E la volve e la spinge
Con rotti accenti
E con ritorni
Giri qui tarda
E la veloce.

E tall'hor mormorando
In basso e mobil suono
E alternando
Fughe e riposi
E placidi respiri.

Hor la sospende e libra
Hor la preme
Hor la rompe
Hor la raffrena
Hor la saetta e vibra
Hor in giro la mena.
Quando con modi
Tremoli e vaganti
Quando fermi e sonanti
Così cantando

E ricantando il core
O miracol d'amore
E fatto un usignolo
E spiega già
Per non star mesto il volo.

While the beautiful Angioletta delights all
sensitive spirits with her singing, my
heart hastens to listen and remains there
magically entranced by the sound of
the sweet song.

The spirit of music takes hold of sonorous
voices, shapes them into an unusual
and voluble life in a masterful harmony
and tempers them into a most clear
sound, —

here turning the voice aside and then urging
it forward, here an interruption and
then a response, back and forth slowly
at first and then forward swiftly;
sometimes murmuring in deep and mobile
sound, alternating flights with repose
and peaceful sighs;

now suspending the voice in a high free line,
now pressing down upon it, now breaking
it, now reining it in, now leading it
the vibrancy of an arrow, now giving it
it about in a circle.

Sometimes in a quivering and variable man-
ner, sometimes full and firm,
thus too, the heart, singing and singing
again, O miracle of love, is transformed
into a nightingale and takes off in a
flight so that it will not remain sad.

4. NINFA CHE SCALZA IL PIEDE
(Madrigal in Three Parts, 3 voices)

a. Ninfa che scalza il piede e sciolta il crine
Te ne vai di doglia in bando
Per queste piaggie
Lieta cantando
E ballando
Non scuoti a l'herbe le fresche brine.

a. Nymph, you who go barefooted and with
your hair about your shoulders, free
from care through this countryside,
singing gaily and dancing, do not
disturb the fresh dew on the grass.

b. Qui deh meco t'arresta ove di fiori
S'inghirlanda il crin novello
Questo ch'imperla
Fresco ruscello
Bel pratello
Co suoi correnti limpidi humori.

b. Stop here with me where this fresh
brook, that bejewels the lovely field
with the limpid movement of its
currents, shall give to your hair a
new garland of flowers.

Side Two

c. Dell'usate mie corde al suon potrai
Sotto l'ombra di quest'orno
A tempo il passo
Mover d'intorno
Ne del giorno

Faran te brune gli ardenti rai.
Ma senza pur mirarmi affretta il passo
Dietro forse a Lillo amato
Ah che ti possa
Veder cangiato
Quel piè ingrato
Fera fugace in un duro sasso.

c. To my wanted music, here in the shadow
of this wild ash tree, you will be
able to dance about and the ardent
rays of the sun will not burn your
skin.

But without even looking at me, you will
no doubt move away quickly, possi-
bly in pursuit of Lillo whom you
love — and for whom I hope that
your foot, so ungrateful to me, shall
be changed into a hard stone.

5. DOLCISSIMO USCIGNOLO
(5 voices)

Dolcissimo uscignolo
Tu chiami la tua cara
Compagnia cantando.
Vieni anima mia
A me canto non vale
E non ho come tu da volar ale.
O felice augelletto
Come nel tuo diletto
Ti ricompensa ben l'alma natura
Se ti negò saper ti diè ventura.

Most sweet nightingale, you call your loved
one to you merely by singing. Come to
me, dear spirit, — singing is of no use
to me and I, unlike you, do not have
the wings wherewith to fly. O most
happy bird, how much to your advan-
tage have you been recompensed by
generous nature who in denying you
intelligence has given you this good
fortune.

6. CHI VOL HAVER FELICE
(5 voices)

Chi vol haver felice e lieto il core
Non sequa il crudo amore,
Quel lusinghier ch'ancide
Quando più scherza e ride.
Ma tema di beltà,
Di leggiadria,
L'aura fallace e ria.

Al pregar non risponde
Alla promessa
Non creda
E se s'apressa
Fugga pur che baleno è quel ch'alletta,
Ne mai baleno amor se non saetta.

Whoever wishes to have a light and happy
heart, let him not follow after heartless
love, that flatterer who kills at the very
same time that he jokes and laughs.

Let him instead live in fear of the false and
dangerous attraction of beauty and
grace. Let him not respond to pleas nor
believe in promises — and even though
he is enticed by the light of love, let
him flee when it approaches — for the
light of love is always accompanied by
an arrow.

7. NON HAVEA FEBO ANCORA
(Madrigal in Three Parts, 3 voices)

a. Non havea Febo ancora recato al mondo
il dì
Ch'una donzella fuora del proprio albergo
uscì.

Sul pallidetto volto scorgea se il suo dolor
Spesso gli veniva sciolto un gran sospir
dal cor.

Si calpestando fiori errava hor qua hor là,
I suoi perduti amori così piangendo va.

a. Phoebus had not yet brought morning to
the world when a young woman
stepped forth from her lodging. Her
sorrow was visible upon her pale
face, and frequently her heart ex-
pressed itself in a deep sigh. Thus
lamenting for her lost love, she
walked about mindlessly, trampling
down the flowers.

b. *Lamento della Ninfa*
Amor (dicea,
Il ciel mirando,
Il piè fermò)
Dov'è la fe'ch'el traditor giurò
(Miserella)
Fa che ritorni il mio amor com'ei pur fuo
O tu m'ancidi ch'io non mi tormenti più.
(Miserella, ah più no no
Tanto gel soffrir non può).

Non vo' più chei sospiri
Se non lontan da me,
No no che i martiri
Più non dirammi affè.
Perchè di lui mi struggo
Tutt'orgoglioso sta
Che si che si s'el fuggo
Ancor mi pregherà.

Se ciglio ha più sereno
Colei ch'el mio non è,
Già non rinchiede in seno
Amor si bella fe'.
Ne mai si dolci baci
Da quella bocca havra
Ne più soavi, ah taci,
Taci che troppo il sa.

b. "Love" (she said, stopping and looking
at the sky), "where is the faith that
the traitor swore to me?" (O miser-
able young woman.) "Make him re-
turn my love to me or kill me so
that I shall not be tormented any
longer." (O miserable young woman,
this much coldness she cannot en-
dure.)

"I do not wish any longer that he be
near to me, nor have I anything
more to learn from martyrdom.

"Because I destroy myself on his account,
he stands there looking victorious,
prepared no doubt to ask me that I
leave him completely.

"If she whom he loves has a smoother
brow than mine, yet she cannot have
a more faithful love in her heart.

"Nor shall he ever have such sweet kisses
from that mouth, nor shall they be
so divine. But quiet, quiet — for he
knows this well enough."

c. (Si tra sdegnosi pianti
Spargea le voci al ciel,
Così ne'cori amanti
Mesce amor fiamma e gel).

c. Thus intermingled with her angry weep-
ing, she lifted her voice to the sky.
Love tends, in this way, to put flame
in the heart of one lover and ice in
the heart of the other.

8. PERCHÉ T'EN FUGGI
(3 voices)

Perchè t'en fuggi O Fillide?
Ohimè, deh Filli ascoltami
E quei belli occhi voltami.

Già belva non son io
Nè serpe squalido,
Aminta io son se ben
Son magro e pallido.
Quelle mie calde lagrime
Che da quest'occhi ogn'hor
Si veggon piovere
Han forza di commovere
Ogni più duro cor
Spietato e rigido.
Ma'l tuo non già che più
D'un giaccio frigidò.
Mentre spargendo indarno
A l'aura pianti e lamenti
Indarno il cor distruggesi
Filli più ratta fuggesi.
Ne i sospir che dal cor
Si dolenti escono
Non voci o prieghi i piè
Fugaci arrestano.

Why do you avoid me, O Phillida? Listen
to me, please Phillida, and turn those
beautiful eyes upon me.

I am not a beast nor a repulsive serpent. I
am Amyntas, even though a little pale
and thin.

These hot tears that fall constantly from
my eyes have the power to move the
most pitiless and resistant heart — and
yet your heart is of such cold ice that
they cannot affect it.

Scattering upon the air in vain these lamen-
tations and these tears, the heart des-
troys itself in vain while Phillida moves
off ever more rapidly.

But not the sighs that come so sadly from
the heart, nor the outcries nor the
prayers can arrest the fugitive feet.

9. NON PARTIR RITROSETTA
(3 voices)

Non partir ritrossetta
Troppo lieve e incostante
Senti me non fuggir aspetta
Odi il pregar del tuo fedel amante.
Tu non senti i lamenti
Ah, tu fuggi, io rimango
Ah, tu ridi, e io piango.
Tu crudel mi offendi
Quanto più sei fugace
Già dal sen l'alma più sei fugace
Se il mio languir a te cotanto piace
O non ridi, non ridi
Ah tu mi sprezi, io t'adoro
Ah tu mi lasci, e io morro.

Don't go away, capricious one, so light-
hearted and inconstant. Listen to me,
don't flee, wait! Listen to the prayer of
your faithful lover. But you do not
listen to my laments. Ah, you flee and
I remain. Ah, you laugh and I weep.
Cruel one, the more fugitive you are the
more you wound me. Already my spirit
is departing from my breast. If my
languishment is so pleasing to you, then
listen to me. Don't laugh, don't laugh.
Ah, you despise me, you despise me.
And I adore you. You are leaving me,
you are leaving me — and I shall die.
Don't laugh, don't laugh. Ah, you despise
me, and I adore you. Ah, you are leav-
ing me — and I shall die.

10. SU SU SU PASTORELLI VEZZOSI
(3 voices)

Su su su pastorelli vezzosi
Correte, venite,
A mirar a goder,
L'aurè gradite
Ch'a noi porta ridente.
Mirate i prati
Pien di fior odorati
Ch'al suo vago apparir
Ridon festosi
Su su su pastorelli vezzosi.
Su su su fonticelli loquaci
Vezzosi, correte
A gioir, a scherzar
Come solete
Di quai splendor si veste
E di quei lampi
Coloriti i suoi campi
Che promettono ai cor
Gioie verace
Su su su fonticelli loquaci.

Come, get up, you handsome shepherds, —
run quickly here to look at and enjoy
the gracious breezes that come upon us
laughing. Look at the fields full of
fragrant flowers that smile back gaily
to the touch of the sun. Come, get up,
you handsome shepherds.

Wake up, wake up, you lovely, loquacious
fountains, — run with joy, babble play-
fully as you usually do about the splen-
dor of the colors like lamps hanging
upon the fields that promise to the
heart the truest of joys. Wake up, wake
up, you loquacious fountains.

Translations by Ettore Rella

The Bach Guild



STEREOLAB

Monteverdi

MADRIGALI AMOROSI

From 8th Book of Madrigals, 1638

THE DELLER CONSORT

Alfred Deller, director with Baroque String Ensemble

BGS-5007-A

Side One

K80Y-0027

Vanguard Stereophonic Disc

MADRIGAL IN TWO PARTS

Bd. I - Altri canti di Marte (6 voices) Prima parte

Bd. II - Due belli occhi (6 voices) Seconda parte

Bd. III - Vago augelletto (7 voices)

Bd. IV - Mentre vaga angioletta (2 voices)

MADRIGAL TRILOGY

Bd. V - Ninfa che scalza il piede (1 voice) Prima parte

Qui deh meco (2 voices) Seconda parte

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Monteverdi

MADRIGALI AMOROSI

From 8th Book of Madrigals, 1638

THE DELLER CONSORT

Alfred Deller, director with Baroque String Ensemble

BGS-5007-B

Side Two

K80Y-0028

Vanguard Stereophonic Disc

Bd. I - Dell'usate mie corde (3 voices) Terza parte

Bd. II - Dolcissimo usciuolo (5 voices)

Bd. III - Chi vol haver felice (5 voices)

DRAMATIC TRILOGY

Bd. IV - a. Non havea Febo ancora (3 voices)

b. Amor (Lamento della Ninfa - 3 voices)

c. Si tra sdegnosi (3 voices)

Bd. V - Perche t'en fuggi, O Fillide (3 voices)

Bd. VI - Non partir ritrosetta (3 voices)

Bd. VII - Su su su pastorelli vezzosi (3 voices)

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